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CHAPTER ONE



Tim Rollins and K.O.S.  
*The Red Badge of Courage*

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Tim Rollins and K.O.S.  
*The Red Badge of Courage*

But awake he had regarded battles as crimson blotches on the pages of the past.  
Stephen Crane



This publication accompanies the exhibition, *Artist and the Community: Tim Rollins and K.O.S.* (April 23 through July 17, 1994), at the Southeastern Center for Contemporary Art, Winston-Salem, North Carolina. Funding was generously provided by the National Endowment for the Arts; Mary Reynolds Babcock Foundation; The Arts Council United Arts Fund Campaign, and Winston-Salem/Forsyth County Public Schools. Partial support was provided by ACCES, a volunteer arm of SECCA comprised of young professionals.

*Artist and the Community: Tim Rollins and K.O.S.* received a 1994 Regional Designation Award in the Arts from the Atlanta Committee for the Olympic Games. The awards program recognizes and promotes cultural projects across the Southeast that meet standards of Olympic excellence.

This exhibition was organized by curator Bruce Lineker. The residency project was coordinated by curator of education/performance Terri Dowell-Dennis. SECCA acknowledges the cooperation and enthusiasm of all of the participants, especially the teachers and staff of Petree Middle School and Independence High School. Finally, Tim Rollins is commended for his hard work and dedication to this project.

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## Introduction

Susan Lubowsky • Executive Director



*The Red Badge of Courage—Winston-Salem, North Carolina* is the second project in SECCA's pilot Artist and the Community program. Artists chosen to participate in this ongoing residency program produce works that focus on specific aspects of life in Winston-Salem, from industry to education and social welfare. Artist and the Community artists structure an interactive relationship with community members during the creative process, thus expanding SECCA's outreach in the community and strengthening SECCA's ties with local cultural, educational, and civic organizations.

The first exhibition in the "Artist and the Community" series was *Donald Lipski/Oral History*, which opened in January 1994 and traveled to Galerie Lelong in New York. The second exhibition surveys Tim Rollins and K.O.S.'s (Kids of Survival) work over the last ten years. New to the exhibition is *The Red Badge of Courage—Winston-Salem, North Carolina*, the creation of Rollins along with fifteen students from the Drop Out Prevention program at Petree Middle School and Independence High School in Winston-Salem. Upcoming artists include Fred Wilson, who will work with Winston-Salem's historical organizations to interpret and trace the history of Winston-Salem's African-Americans, including his own ancestors. In 1995 Hope Sandrow and Willie Birch will work, respectively, with local college women and public school children.

In creating *The Red Badge of Courage—Winston-Salem, North Carolina*, Tim Rollins and his young co-artists have followed a rich tradition of participatory art. Rollins's interest in participatory art began in the late 1970s, when Rollins, a graduate student at New York University, was student teaching at an elementary school in Greenwich Village. Preoccupied with the idea of "using teaching as a medium for making art,"\* he asked his students to illustrate socially significant words like "power" and "school," and he included their drawings in his thesis show in 1979. This work presaged the manipulation of words and letters in later K.O.S projects.

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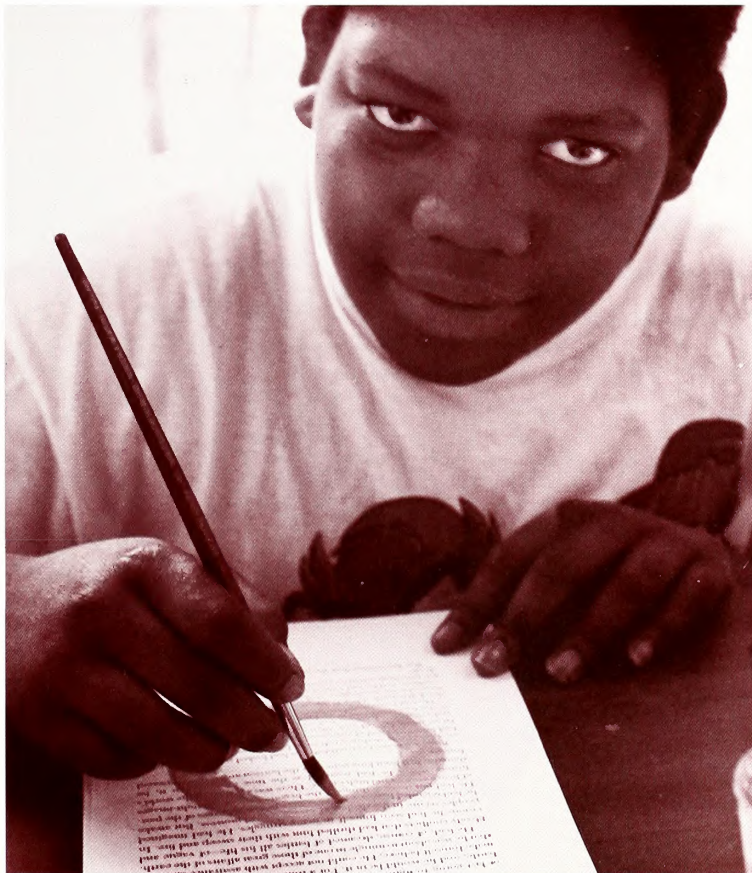
After his graduate studies, Rollins was hired as a teacher for *Learning to Read through the Arts*, a seminal New York City program that advanced the idea of integrated arts education. Many of Rollins's students came from special-education programs throughout the various boroughs in New York. For the first time, Rollins "had a chance to have relationships with communities outside the New York art world." He realized that his greatest success came when working with "outsider kids" who had been neglected in the traditional school setting, but exhibited a strong "artistic intelligence."

In 1981 Rollins was recruited by Intermediate School 52 in the South Bronx to start a special program for learning-disabled and emotionally handicapped adolescents. Originally planning to stay only for two weeks—to develop the program and move on—Rollins stayed six years. During classes, lunch periods, prep periods and after school, he and the kids painted. Their themes were drawn from the books they read together—literature previously considered too difficult or sophisticated for such seemingly impoverished students. From this core group, Kids of Survival emerged. K.O.S. had its first gallery appearance in 1982 at Ronald Feldman Fine Arts in New York. In 1984, with support from the National Endowment for the Arts, the group rented their first studio (three blocks away from the school), where they remain today. K.O.S. is now known throughout the international art community for creating large-scale paintings inspired by works of classical literature.



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For Rollins, the idea of making art without the participation of kids is “unthinkable.” Inspired by educators such as Robert Coles and Paulo Freire, Rollins embraces the dynamic relationship between himself and the children. For Rollins, the romantic image of the lone artist in the studio holds no appeal compared to the organic and often rambunctious environment of his classroom/studio. Rollins’s models—teacher and choreographer Arthur Mitchell; Betty Allen, founder of the Harlem School for the Arts; composer John Cage; and the Reverend James Cleveland, founder of the Gospel Music Workshop of America all “create a structure in which there is no failure; where all can participate fully and freely in a model for a democratic ideal.”



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In 1991 Rollins and K.O.S. took their involvement with the South Bronx community another step further when they received a planning grant from the National Endowment for the Arts to develop a plan for a new South Bronx building that would serve as both school and sanctuary. With the Italian visionary architect Aldo Rossi, Rollins and K.O.S. designed a plan "that understands the tragic history of the area yet, stubborn, celebrates the neighborhood's bottomless capacity for pride, exuberance, magic and survival... a memorial, a monument, a beacon of hope—all at once."\*\* Rollins and K.O.S. plan to situate the South Bronx Academy of Art in a walled-in garden that is now a blighted park. A monumental K.O.S. mural will occupy the main building's facade and a lighthouse will literally serve as a beacon for the community.

Until the South Bronx Academy of Art is built, Tim Rollins's works shine as beacons for the communities that have worked with him to create them.



\*Unless otherwise noted, all quotations are by Tim Rollins from an interview with the author in March 1994.

\*\*This quotation is from the exhibition brochure *Aldo Rossi, Tim Rollins, and K.O.S.*, Rhona Hoffman Gallery, Chicago, 1991.





Collaboration in the visual arts has a rich history. Ranging from the exchange of information among two or more established artists to master-apprentice relationships, collaboration provides a ready means of expanding art making beyond the traditional, isolated, individual-studio setting. The work of Tim Rollins and K.O.S. (Kids of Survival) is a democratic collaboration, a relationship that recognizes the role of each individual in the group effort. Rollins compares his workshops to a gospel choir or orchestra, with Rollins in the role of maestro.

Participants in Rollins's workshops combine art and education to advance themselves personally and creatively. After reading and evaluating a novel from Western literature, they develop visual metaphors for a series of paintings mounted on linen and covered with book pages. Works in the SECCA exhibition survey these series, from the earliest projects based on Bram Stoker's *Dracula* and Lewis Carroll's *Through the Looking Glass* to the recent ones based on literary works including George Orwell's *Animal Farm*, Franz Kafka's *Amerika*, and Aristophanes' *The Frogs*.

Rollins and K.O.S. first chose Stephen Crane's *The Red Badge of Courage* as a topic for their collaborative art in 1984. Studying the book and its theme of struggle for self-definition, they related the action of the novel to their own life experiences, giving the theme present-day relevance and personal meaning. They branched out to study the iconography of the wound, looking at past examples from art history—from the *Isenheim Altarpiece* by fifteenth-century German artist Matthias Grunewald to the targets and emblems used by twentieth-century American artists Jasper Johns and Marsden Hartley.

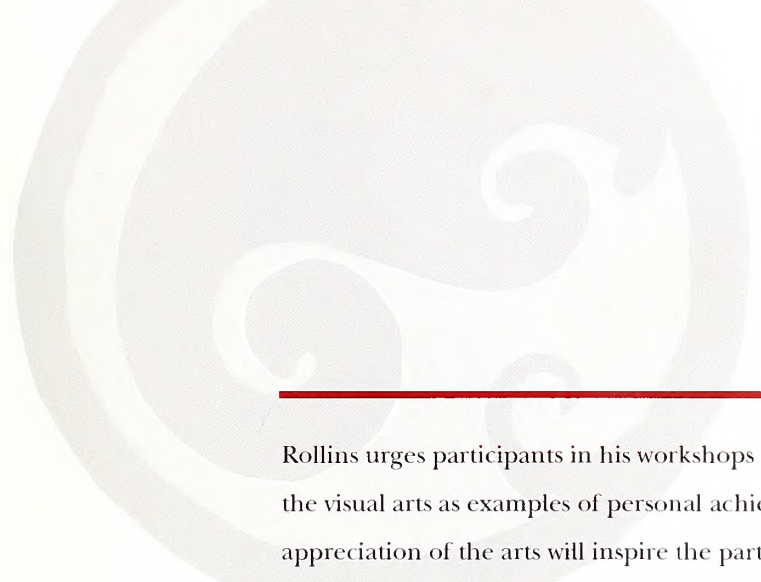
As work on *The Red Badge of Courage* evolved, the images of the art strayed from the novel and from the iconography of wounds and developed into a variety of forms that resemble jewels, targets, exploding planets, and mandalas. These new images are intense and often tragic. They serve as survival symbols of the kids' own experiences, while transmitting messages that are universal, even cosmic.

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Since 1984, Rollins and K.O.S. have returned intermittently to Crane's novel, occasionally choosing the book when they have collaborated with students in other communities. Their work on the novel now has the character of a series. In 1988, they completed two works for the "Red Badge" series with students in Derry, Northern Ireland, and in London, England. The opportunity afforded by the Artist and the Community residency program in Winston-Salem encouraged Rollins and K.O.S. to address the novel yet again. This time Rollins and K.O.S. worked on the novel in collaboration with fifteen art students at Petree Middle School and Independence High School in Winston-Salem.

Rollins and K.O.S. initially thought of using *The Red Badge of Courage* for SECCA's Artist and the Community program because of its southern setting, but as work progressed it became evident that the universal themes of the novel were more important than geography. The workshops provided challenges and enjoyment for the adolescent participants at a time in their lives when a sense of hopelessness and impossibility could have been overwhelming. They approached the opportunity to collaborate with Rollins and K.O.S. with seriousness and dedication. In the process, they not only produced an accomplished painting, but they also forged new attitudes and expectations.

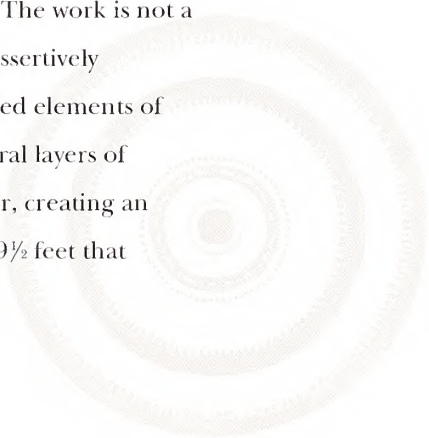




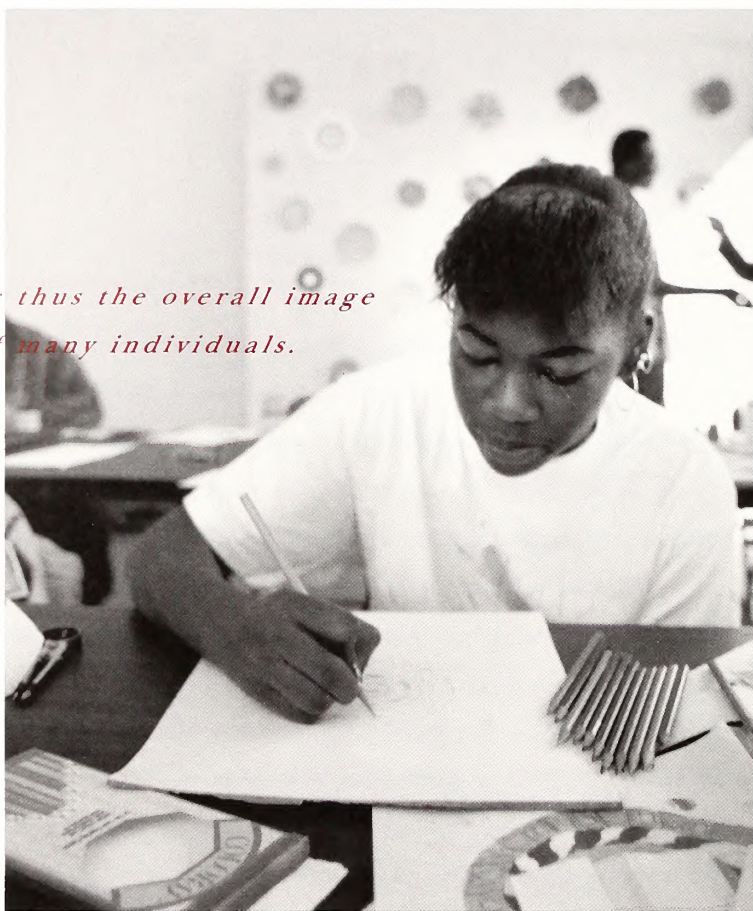
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Rollins urges participants in his workshops to regard literature and the visual arts as examples of personal achievement. He hopes that appreciation of the arts will inspire the participants to aspire to equal greatness. But he is careful to allow the participants to define greatness for themselves. He shares with participants a selected history of abstraction, showing work by Arthur Dove, Marsden Hartley, Jasper Johns, Georgia O'Keeffe, among others, to advance non-representational imagery as an effective way of expressing ideas: Abstract painting is largely self-referential, asserting its own identity and existence. Making their own decisions about color choice and composition, the students create works whose authority comes from within. Unconcerned with tradition, they make pictograms or icons of their own identities, effectively constructing their own art histories.

Like all of Rollins's workshop groups, *The Red Badge of Courage*—Winston-Salem, North Carolina team collaborated to arrange individual forms, painted by individual participants, on a surface of book pages. The group's output is thus the overall image comprising the work of many individuals. It could not exist in its finished form without the participation of each individual artist. The work is not a window onto another world, but a flat plane that assertively mirrors the world around the students. The collaged elements of book pages and painted images give the work several layers of meaning. The pulsating forms play off one another, creating an active, allover composition measuring 7½ feet by 9½ feet that shows unity in its multiplicity.



*The group's output is thus the overall image comprising the work of many individuals.*



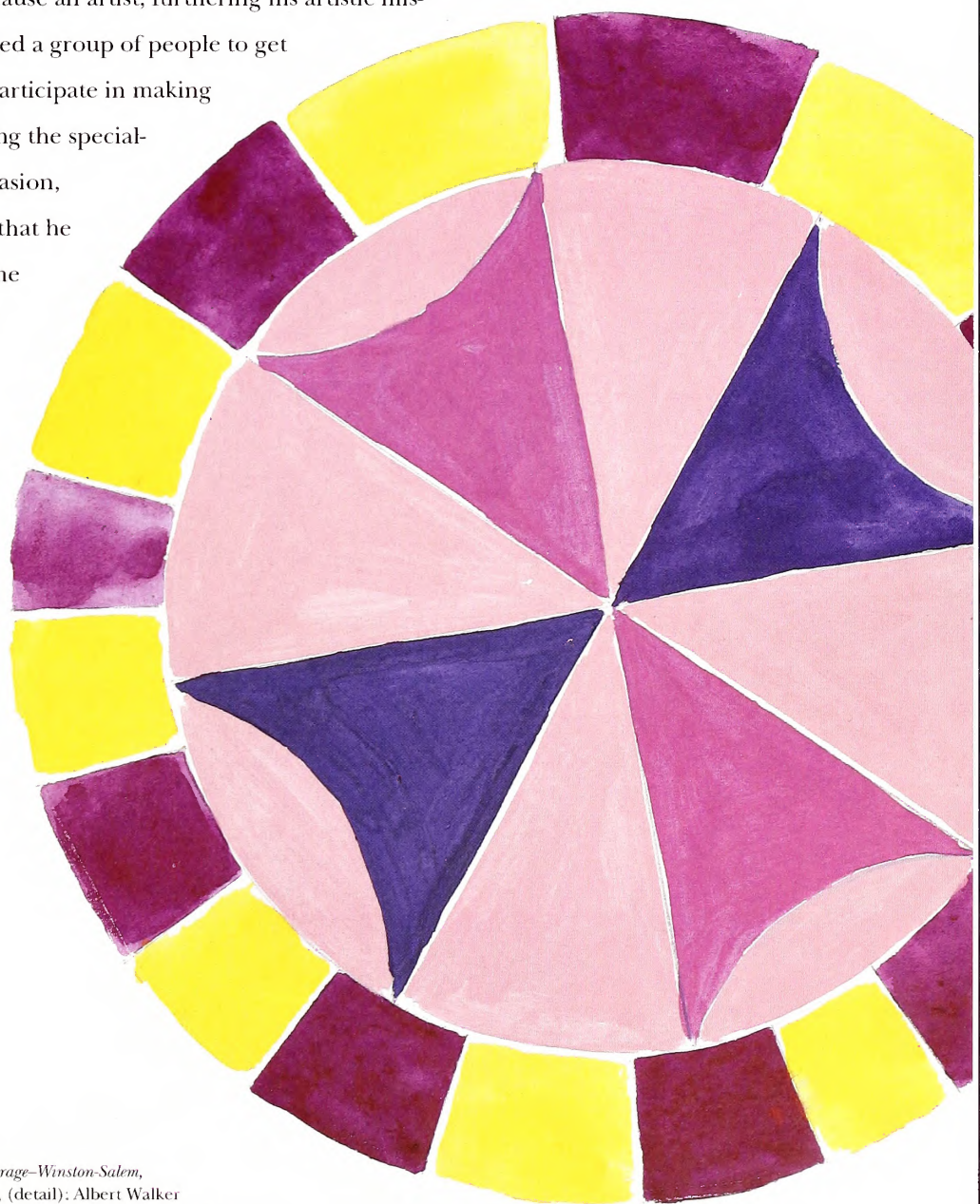
As the concrete goal of the workshops, the completed *The Red Badge of Courage—Winston-Salem, North Carolina* signifies both individual and group achievement. Its presence reveals traces of the experience in keeping with the passion of its making. It creates an autonomous reality that effectively demands the viewer's identification with its content, which symbolizes the group dynamic.

*The Red Badge of Courage—Winston-Salem, North Carolina*, like all of Rollins's collaborative projects, creates connections between education and art that enrich both disciplines. Teachers and students create a work that is a part of the ongoing history of art. Members of the art world—whether they are curators, critics, museum-, or gallery-goers—should be instructed by the impact of the workshop process on art making today. The project exalts the creative experience, revealing that all of the participants—students, teachers, parents, the media, museum staff and visitors—make up the broad collaborative experience.



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To understand *The Red Badge of Courage—Winston-Salem, North Carolina*, we must understand the experience of making art as well as the physical product of that experience. As a collaborative project supported by SECCA, *The Red Badge of Courage—Winston-Salem, North Carolina* forged stronger ties with the educational community and made connections with the city's residents. In the end, this work exists because an artist, furthering his artistic mission, encouraged a group of people to get involved and participate in making art. Emphasizing the specialness of the occasion, Rollins asserts that he and K.O.S. came "here to make history."



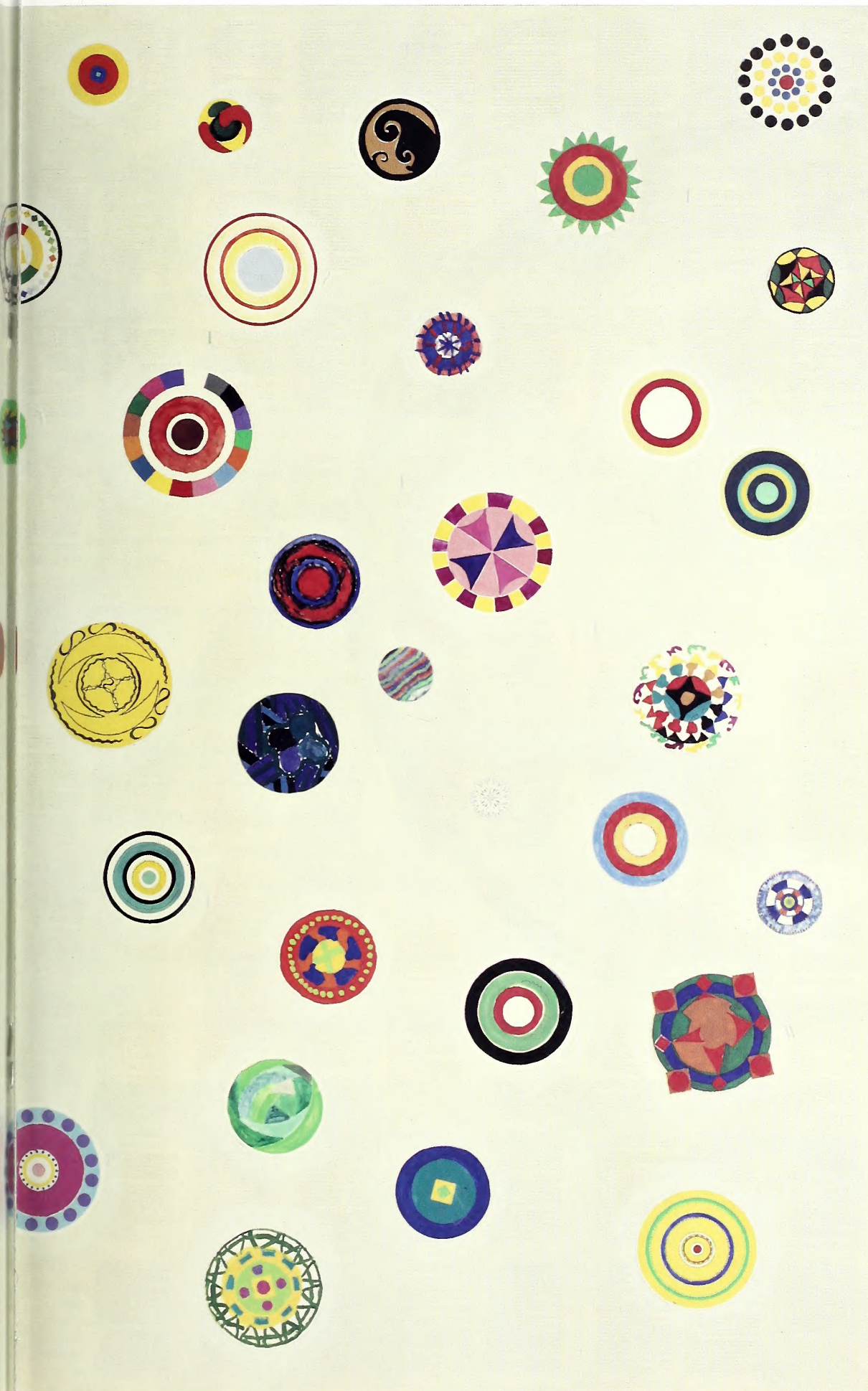
*The Red Badge of Courage—Winston-Salem, North Carolina*, 1994, (detail): Albert Walker  
Facing page: Chaquita Smith, Petree Middle School





*The Red Badge of Courage*—Winston-Salem, North Carolina, 1994  
Tim Rollins and K.O.S. with students from Petree Middle School and Independence High School, Winston Salem, NC







*The Red Badge of Courage—Winston-Salem, North Carolina, 1994, (details) This page: Tywan Chiles. Facing page: Stephon Binns. Facing page bottom: Portfolio review (left to right, Bonnie Burton: Art teacher Independence High School, Jane Pfefferkorn: Program manager for community/school cultural arts, Tim Rollins, Betti Longinotti: Art teacher Petree Middle School.*





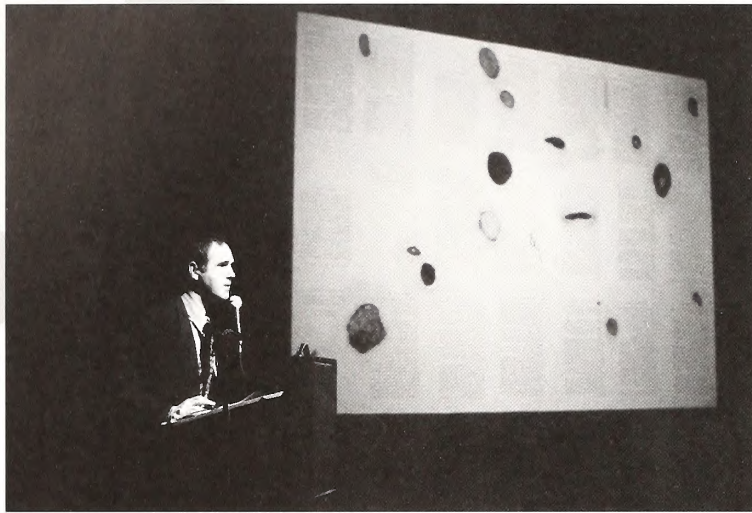
Tim Rollins is a student of life and human nature and a teacher/mentor to an increasing number of young people across the country and around the world. Rollins exudes excitement and possibility, both in and out of the classroom, and his attitude is contagious.

During February, March, and April 1994, Tim Rollins and students from Petree Middle School and Independence High School in Winston-Salem, North Carolina, engaged in a collaborative effort to create a work of art inspired by Stephen Crane's *The Red Badge of Courage*. "If you want to be an artist, you have to know everything," he tells eight rapt students at Independence High. Then, rapid fire, Rollins launches into what he is offering: a chance to make history, an unforgettable experience, and a foray onto the battlefield of art.

Rollins's method is Socratic; question after question leads down meandering avenues of knowledge. With Crane's *The Red Badge of Courage* serving as a guide, some universal themes emerge. These, in turn, will illuminate the artwork the students produce. The basic tenet of the project is established and the questions follow: "What is a protagonist? Who knows when the Civil War was fought? What is a metaphor? Give an example. What is *The Red Badge of Courage* a metaphor for? What does it mean when something is literal?" The questions are punctuated with stories, anecdotes, bits of wisdom and assignments of things to memorize for the next day.

The preliminary process begins with a review of the students' portfolios. Rollins initially selects nineteen students from a pool of approximately thirty. Selection criteria is simple: talent and/or potential. Rollins literally reads the students by looking at their artwork.





Following the portfolio review, he begins staff development. It's vital that the environment for this project be supportive, that the teachers become Rollins's allies on the battlefield. Teachers of all disciplines from Petree and Independence make the first of several visits to SECCA—for lunch, a slide presentation, and a hands-on experience in art making. Rollins reads to the teachers from Franz Kafka's *Amerika*, and then their task is to design a golden horn that expresses who they are, their joys and sorrows. Through a barrage of questions, comments, and shared visual images, the teachers explore the relationship between the languages of art and literature.

A week later, the program begins with a community lecture. A drop-in dinner is planned, and the event is embraced by Petree Middle School as their Parents' Night. This time, Rollins talks to parents, teachers, and students about what he does and what lies ahead.





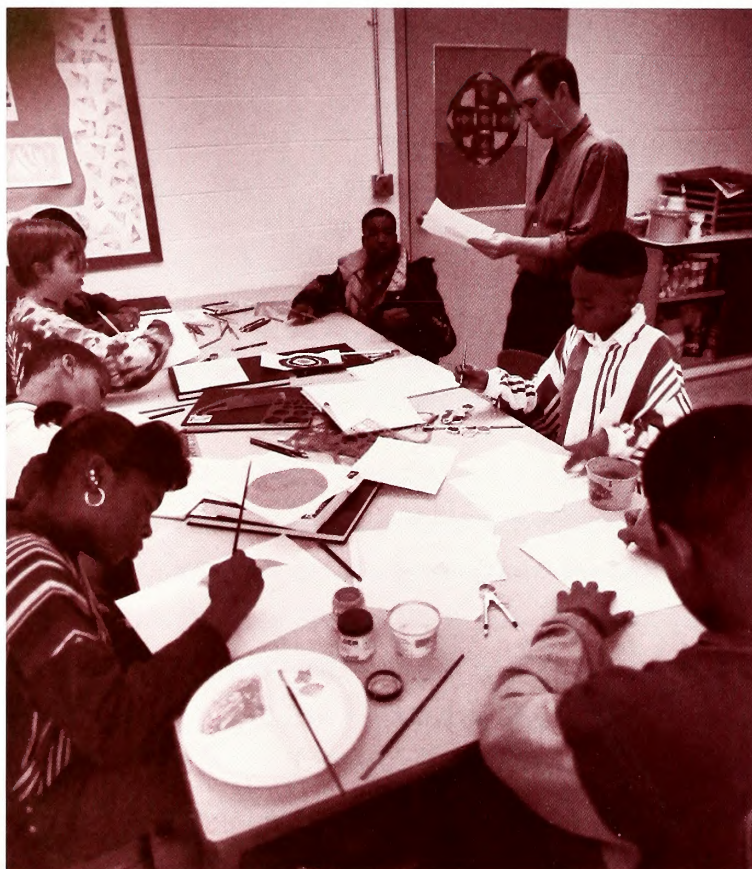
*Many of them are survivors on the battlefield of life;  
they now lay claim to art as a signifier of the future.*

Monday morning, Rollins greets the kids, whose names and faces he knows after one brief introduction. "You've got to know their names the first time. Then you've got 'em. Boom." He's right. The kids are there, curious and eager to test the limits of the tough teacher from the South Bronx.

A week at each school yields the mandala designs that become *The Red Badge of Courage*—Winston-Salem, North Carolina. Henry Fleming, the novel's protagonist, believes that to have meaning in life, he must go to war, and as part of his passage to manhood, he must be wounded. The mandala designs the students create become visual metaphors for their inner selves as each of them embarks on their own passage to adulthood.

What surprises the young artists is the circuitously direct route Rollins takes to this collaborative art making. The adventure leads them from Matthias Grunewald's *Isenheim Altarpiece* to Jasper Johns's target paintings, from Russian constructivism to ancient mandalas, and from the richness of ultramarine blue and Naples yellow to the glory of Kirk Franklin's gospel choir.

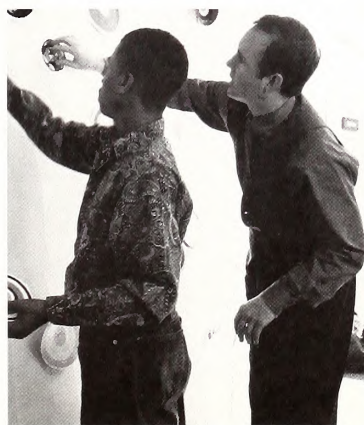




Each student who memorizes a passage from *The Red Badge of Courage* receives a hardbound sketchbook to keep—an investment in their future as artists. Rollins also bears college catalogs and with missionary zeal proclaims, “You are going to college. Plan now. There is no time to lose in embarking on the future,” a message many of these kids have perhaps never before heard. Students who come to Petree Middle School and Independence High School have had difficulty succeeding in traditional schools. Many of them are survivors on the battlefield of life; they now lay claim to art as a signifier of the future.

This page: Petree Middle School.  
*The Red Badge of Courage*—Winston-Salem,  
 North Carolina, 1994, (details), Chaquita  
 Smith. Facing page: Ronnie Pouncey.  
 Facing page bottom:Sham Barr and Tim  
 Rollins.

The final piece comes together at SECCA, where for two days, all of the kids, now fifteen in number, work toward a unified design. A projected mandala of concentric rings serves as a guide for composition. These last two days are intense, with many of the kids refining designs while others finally bring their first attempts to fruition. Photographers and interviewers from the media weave their way through the maze of tables, getting firsthand impressions of all that has transpired. Spirits run high, and through all this, Rollins continues to tap into the needs of kids, telling a young man, "You really ought to consider teaching. You've got the patience, the girth (smile), and the communication skills," and then telling another, "You've got to learn to accept a compliment. Say 'thank you' when someone tells you you're good."



A sense of momentum is in the air, and everyone involved is caught up in the excitement generated by the power of art.





Participants from  
Petree Middle School

Seated (left to right):  
Shaun Barr, Stephon Binns,  
Tim Rollins, Lamont  
Cunningham, Ronnie Pouncey

Standing (left to right):  
Meria Hopkins, Clay Childress,  
Chaquita Smith,  
Betti Longinotti (art teacher),  
Deshawn Gentry



Participants from  
Independence High School

Seated (left to right):  
Hayward Jones, Tywan Chiles,  
Jimmy Morrison

Standing (left to right):  
Robert Collison, Tim Rollins,  
Albert Walker, Randy Whitlock,  
Mike Lindenthal, Seth Rohde

Not shown: Bonnie Burton (art  
teacher)





*He wished that he, too, had a wound, a red badge of courage.*

What does a wound mean? More than a puncture, a tear, or a cut, a wound is the inscription of injury on the skin and on the soul. A wound is a gouge in our safety, a hole in our protection, the unsavory mouth of experience. It's the mark that witnesses our ability to survive. We may not seek wounds, but we need them. A wound can be a beaming eye, a herald—and more.

*But awake he had regarded battles as crimson blotches on the pages of the past.*

I'm not certain how K.O.S. and I first became involved with Stephen Crane's novel *The Red Badge of Courage*. Maybe we were intrigued by the mention of "crimson blotches" (paint?) "on the pages of the past" (old books, of course). But as we explored this "Episode of the American Civil War," we came to understand that *The Red Badge of Courage* isn't so much about the war that took place between Americans during the early 1860s. It isn't even much about a kid soldier named Henry Fleming, who, bored with home and peace and meaninglessness, seeks honor and humanity through warfare. Rather, *The Red Badge of Courage* is about the civil war raging within every individual who chooses to fight life as it is. The book exalts the force in us that longs for meaningful existence; it celebrates the beauty of survival and calls up the youth in us who would choose death over lifelessness. Every American is Henry, fighting the "subtle battle brotherhood" that is and always shall be democracy.

So how can we paint all that?

*It was as if worlds were being rended.*

We decided that the book pages torn from the Stephen Crane novel could form a background suggesting the sky, a battlefield, and a human body. On this field of pages we would paint our own wounds—our injuries.

Nothing worked right away. We painted our first wounds on small sheets of vellum, cut them out, and collaged them to the grid of book pages. But for all our exposure to fine art and high culture, we immediately reverted to what we were all too familiar with—the knife and gunshot grotesqueries that we knew from the streets, bad action movies, and the evening news. Invariably rendered in dripping reds, pinks, blues, blacks, and browns, our crude pictures were caricatures of wounds.

Soon, though, the forms changed. What were once wounds became surprising little circles resembling strange precious stones, planets, stars, and suns. When a constellation of these miniature orbs were fixed onto the large field of book pages, they were no longer only wounds, but newborn bodies floating across the heavens of the text. The journey from gunshot to cosmos was exhilarating.



*He would die—he would go to a place where he would be understood.*

Our last rendition of *The Red Badge of Courage* was a painting made during 1991 and 1992. New elements appeared in this work: multicolored, targetlike forms resembling heralds, flags, and insignia. These new shapes, starkly geometric yet clearly invested with personal, private meaning, contrasted with the biomorphic and astronomical forms of the earlier paintings. I think the new forms came from our contact with works by the American painters O'Keeffe, Dove, and especially Marsden Hartley, an artist who successfully combines the abstract and emblematic with the elegiac.

A devoted K.O.S. member since age eleven, Christopher Hernandez, just turned fifteen, delighted and excelled in making these beautiful targets, these radical self-portraits. Just like Henry Fleming, "the youth kept the bright colors to the front. He was waving...in furious circles."

Several months after the painting was finished, in the early morning hours of St. Valentine's Day 1993, Chris was murdered execution-style along with four other residents of his apartment building who had accidentally witnessed the killing of a drug dealer. Chris was deeply loved, and my feelings about the incident remain unspeakable.

*Scars faded as flowers...*

Christopher's death drained the hope from K.O.S. for a long time. While everyone played brave, and no one would actually say it, the feeling was palpable: "We're done. Enough. No more." So much for all our rhetoric about the transforming experience of making art.

In early 1994 I packed my many doubts and traveled down to Winston-Salem to make—of all things—another *The Red Badge of Courage* painting with a group of complete strangers—supposedly "difficult" students from Petree Middle and Independence High schools.

What these kids and I discovered in making this painting has yet to be explained. I know—we all know—that something special happened. But the glory of art is that, in the end, it always speaks for itself. Instead of wounds, this new *Red Badge* painting uses the imagery of badges, medals, signs of honor, and mandalas, like circular flags representing nations of the heart. These ideograms coexist on the surface of the painting with an order, grace, and music experienced only in the utopia of art. This painting is a place where we all could live—a place unpredictable, tough, full of hope, maybe beautiful.

In order to make this painting, my Winston-Salem students and I all had to become like Henry, who felt, before his trials, like an "unknown quantity." Together, like Henry, we have won a victory.

*Over the river a golden ray of sun came through the hosts of leaden rain clouds.*

<b>Tim Rollins</b>		Born 1955, Pittsfield, Maine Lives in New York, New York	<b>K.O.S. (Current Members):</b>
<i>Education:</i>	1976	University of Maine, Augusta, Maine, A.S., 1976	Angelo Abreu, born 1974
	1978	School of Visual Arts, New York, New York, B.F.A., 1978	Jorge Abreu, born 1979
	1980	Department of Art Education, New York University	Robert Branch, born 1977
<i>Teaching:</i>	1980-81	New York Marxist School, New York, New York	Timothy Dargan, born 1980
	1980-82	Learning to Read Through the Arts Program, New York, New York	Victor Llanos, born 1975
	1982	Founded K.O.S. (Kids of Survival) and the Art and Knowledge Workshop, Inc., South Bronx, New York	Carlos Rivera, born 1971
	1982-87	I.S. #52, South Bronx, New York	Nelson Savinon, born 1971
			Mario Reynaldo Silva, born 1976
<b>Tim Rollins and K.O.S.</b>			
<i>Select Solo Exhibitions:</i>	1992	Mary Boone Gallery, New York, New York	
	1990	Wadsworth Atheneum, Hartford, Connecticut	
	1989	Interim Art, London, England	
	1988	Jay Gorney Modern Art, New York, New York	
		Orchard Gallery, Derry, Northern Ireland	
		Riverside Studios, London, England	
		Galeria La Maquina Espanola, Madrid, Spain	
	1987	Knight Gallery, Charlotte, North Carolina Lawrence Oliver Gallery, Philadelphia, Pennsylvania	
<i>Select Group Exhibitions:</i>	1991	"Reimaging America," Momenta Art, Philadelphia., Pennsylvania	
	1990	"Price of Power," Cleveland Center for Contemporary Art, Cleveland, Ohio	
	1988	Longwood Art Gallery, South Bronx, New York	
		"New York Art Now," The Saatchi Collection, London, England	
		"ROSC '88," Dublin, Ireland	
		"Aperto '88," La Biennale di Venezia, Venice, Italy	
		"The Binational/Die Binationale," Museum of Fine Arts, Boston, Massachusetts	
	1987	"Out of the Studio: Art with Community," P.S.1 Museum, The Institute for Contemporary Art, Long Island City, New York	
	1986	"Art and Its Double," Centro Cultural de la Fundacio Caixa de Pensions, Barcelona, Spain	
<i>Select Bibliography:</i>	1992	Smith, Roberta. "Tim Rollins and K.O.S." <i>The New York Times</i> , June 19, pg. C-16.	
	1990	<i>Tim Rollins and K.O.S. Temptation of Saint Antony 1987-1990</i> . Museum für Gegenwartskunst, Basel, Switzerland. Catalog.	
		Decter, Joshua. "Tim Rollins and K.O.S.: The Workshop Has Survived Because We Love Each Other." <i>Flash Art</i> , January/February, pp. 89-93.	
	1989	"Collaboration: Tim Rollins and K.O.S." <i>Parkett</i> , June, pp. 34-117. <i>Amerika: Tim Rollins and K.O.S.</i> Dia Art Foundation, New York, New York. Gary Garrels, editor. Catalog.	
	1988	<i>Viewpoints: Tim Rollins and K.O.S.</i> Walker Art Center, Minneapolis, Minnesota. Brochure	
		Glueck, Grace. "'Survival Kids' Transfer Classics to Murals." <i>The New York Times</i> , November 13, pp. 1, 42.	
		Nilson, Lisbet. "From Dead End to Avant-garde." <i>Artnews</i> , December, pp. 132-137. <i>Tim Rollins and K.O.S.</i> Riverside Studios, London, England.	
	1987	Brooks, Rosetta. "Tim Rollins and K.O.S." <i>Artscribe International</i> , May, pp. 40-47.	
	1986	Smith, Roberta. "Art: A Collaboration, Tim Rollins and K.O.S." <i>The New York Times</i> , November, p. C-28.	



### Works in the exhibition

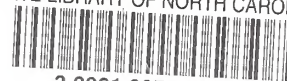
All works are courtesy of Tim Rollins and K.O.S., unless otherwise noted.

1. *The Red Badge of Courage*—Winston-Salem, North Carolina, 1994  
(with students from Petree Middle School and Independence High School, Winston-Salem, North Carolina)  
Tempera, acrylic, watercolor, pencil, collage, and book pages on linen  
91 x 114 inches
2. *The Frogs*, 1993-94  
Oil, acrylic, and book pages on linen  
56 x 75 inches
3. *Amerika—The Stoker*, 1992-94  
Acrylic and book pages on linen  
66 x 170 inches
4. *Scarlet Letter V*, 1993  
Oil, acrylic, and book pages on linen  
72 ½ x 183 ½ inches
5. *Animal Farm*, 1992  
(with students from Duke Ellington School of the Arts, Washington, D.C.)  
Acrylic, pencil, and book pages on linen  
108 x 540 inches (5 panels, 108 x 108 inches each)
6. *From the Earth to the Moon II*, 1992  
Found glass, mirror fragments, and acrylic on linen  
78 x 60 inches
7. *Pinocchio #I-10*, 1991-92  
Plastic, wax, and oil on wood  
5 ½ (dia.) x 46 inches each
8. *The Whiteness of the Whale IV*, 1991  
Acrylic and book pages on linen  
90 x 68 inches
9. *X-Men 1968*, 1991  
Acrylic and comic book pages on linen  
38 x 33 inches each (4 panels)
10. *The Temptation of Saint Antony—The Beasts of the Sea*, 1989  
Acrylic and book pages on linen  
43 ½ x 321 ½ inches overall (36 panels)
11. *Black Alice II*, 1988  
Acrylic and book pages on linen  
72 x 126 inches  
Private Collection
12. *Amerika: For Thoreau*, 1987-88  
(with students from English High School, Boston, Massachusetts)  
Acrylic and book pages on linen  
60 ¼ x 175 ½ inches  
Collection of Vijak Mahdavi and Bernardo Nadal-Ginard, Boston, Massachusetts
13. *By Any Means Necessary—Satan*, 1986  
Black gesso and book pages on linen  
21 x 28 inches  
Collection of Julie Ault, New York, New York
14. *Dracula and Frankenstein*, 1981-84  
Acrylic and book pages on canvas  
114 x 157 inches each (2 panels)

Over the river a golden ray of sun came through the hosts of leaden rain clouds.

Stephen Crane

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